

KERAMIC STUDIO

Vol. XXIV, No. 9

SYRACUSE, NEW YORK

February, 1923



We remind our readers of the interesting lectures on pottery given at the Metropolitan Museum under the auspices of the New York Society of Ceramic Arts. These lectures are free to all who wish to come. There still remains:

February 13, Persian Pottery, by Leon Volkmar of the Durant Kilns;

March 13, Spanish Pottery, lecturer to be announced;

April 10, Italian Renaissance Pottery, by Leon V. Solon.

We also remind them of the Courses in China Decoration given at the Museum of Natural History, W. 77th St., New York, at 9.30 a. m., at the following dates: February 9th and 23d, March 9th and 23d.

These courses are given under the auspices of the Greater New York Society of Keramic Arts.

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DESIGN COMPETITION

The Art Alliance of America, 65 E. 56th St., New York, announces the following Competition, closing February 15th, 1923:

Complete Design for a Lamp Shade and Base.

The following Prizes will be given by the Decorative Arts League: First Prize, \$300; Second Prize, \$200; Third Prize, \$100.

Three additional prizes of \$100 each may be awarded by the Jury for other meritorious designs.

In addition, if the design selected for production proves to be successful for the purpose intended, the Decorative Arts League will award to its maker a further prize of \$400.

Jury: Albert W. Heckman, artist, *chairman*; Mrs. Fred Lee Ackerman, Pres. Decorators' Club; Richard F. Bach, Metropolitan Museum; Heyworth Campbell, art director of *Vogue*; Anna Vaughn Hyatt, sculptress; Francis C. Jones, artist; John Laird, Jr., Decorative Arts League; Angus S. Macdonald, Decorative Arts League; Maude Mason, crafts-woman; W. Frank Purdy, School of American Sculpture.

For further particulars, inquire from the Art Alliance.

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THE CRAFTSMAN TO-DAY

(Extracts from an address to the American Federation of Arts, Washington, in May, 1922, by H. P. Macomber of the Boston Society of Arts and Crafts.)

"MODERN craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and cooperation." This is one of the principles on which the first American Arts and Crafts Society was founded. On the one side, the public should cultivate an appreciation of beauty in objects of daily use and should be willing to pay a fair price for good handwork. On the other side, the craftsman should give the public the best work that is in him, which, by the way, will be better than anything that the machine can do.

The hand is a tool which is superior to any that man has devised, because it is more versatile and directly controlled by the brain. From the earliest times, man has been inventing tools which will assist his hand in making the things he needs

and enjoys. In this age of complicated machinery, we sometimes forget that the touch of the hand starts and guides the machine and the hand still remains supreme. The machine can only repeat, while the hand of the craftsman is always eager to make something still better and more interesting. The craftsman today, however, can hardly get away from the fact that what he produces in some measure has to compete with machine product. He cannot be as leisurely in his work as some of the craftsmen of the middle ages undoubtedly were, and there are no longer patrons in the old sense of the word. The mediaeval monks did not have to depend for their bread and butter on the sale of the illuminated texts or the carvings on which they worked so patiently. Their work really was a by-product of their religious life. Under the apprentice system, the young craftsman was sure of his board and clothing during the three to seven years while he was learning his craft. This gave him time to gain a thorough knowledge of his craft. We would have more good craftsmen today if it were not for the expense of taking sufficient time to learn a craft thoroughly. In the general impatience of our times, young craftsmen fail to see the importance of putting in several years' study of design, as well as of the technique of their craft.

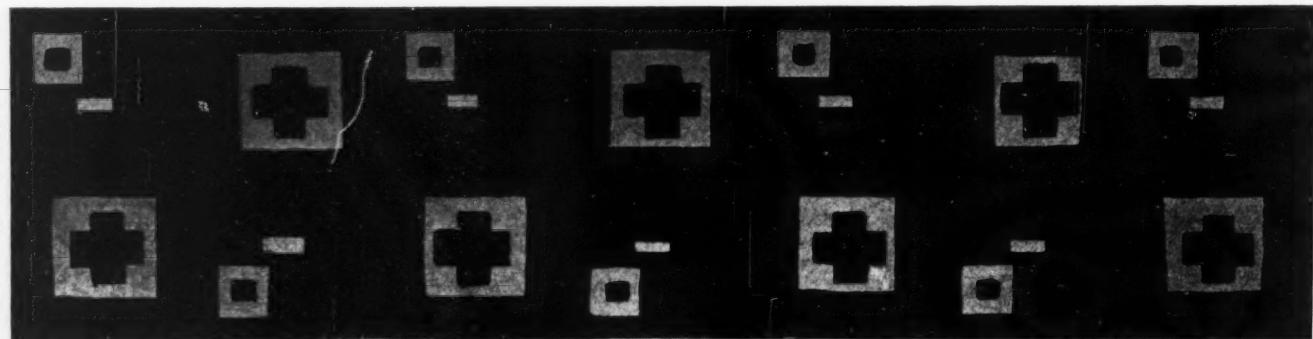
The public supports the craftsmen as far as the public knows and appreciates their work. But far too many of the American public know nothing whatever about the fine handwork now being done in this country, say in jewelry, silver, wood-carving, textiles or pottery. If they did, the demand for this work would be increased many times. The outstanding fact of it all is that, whereas there ought to be thousands of successful craftsmen in the United States, all we can truthfully say is that there are scores of them. However, it is very evident that progress is being made and that there has been a remarkable renaissance of handicrafts in this country in the last 25 years.

There are so many things masquerading as handicraft in gift shops, which are neither art nor craft, but pure junk, that it has seemed to us that one of the best ways of reaching a wider public was through the art museums. This method would be an incentive to the craftsman to produce something up to the museum standard and would encourage him by intimating that we believed he was capable of it. And the public would quicker appreciate present-day handicraft by seeing it in a museum setting.

The committee appointed by the Federation of Arts has arranged to have a selected exhibition of the best American handicrafts circulating among the large museums of the country under the auspices of the Federation, during the season of 1922-1923. The circuit will terminate in the summer of 1923 at the Metropolitan Museum where the exhibition will be enlarged by special invitation.

Exhibitions of this sort furnish an opportunity and incentive to create something really worth while, but unless the public will purchase generously from these collections, the craftsman cannot with any confidence go on with his work. The public can also help the craftsman by allowing him more latitude in the execution of order work. He should be left free to create something himself and not be restricted simply to carrying out mechanically some all-too-detailed specifications.

In return for such support, the public will receive value for
(Continued on page 179)



SWITZLER

BORDERS

Clara Stroud

Of all the ways to decorate, perhaps "with a border" is the most common. A border, yes, but sometimes such a border! Can you not recall the awful looking banding used to "finish off" the top of some wall papers? And on rugs how often have we seen perfectly terrible patterns in the borders, which are always made so conspicuous. Book-covers sometimes use borders, and even the printed pages inside occasionally carry them. Designs carved in stone on buildings are frequently border patterns. Dress trimmings are often in the form of borders: laces, ribbons, etc. Keramic workers all know the value and use of borders on plates and bowls. A border is really a motif used again and again in a row.

Back in the olden days when orderliness was considered of vast importance, and people took time to live, the peasants would set things down in a row, one thing after another, until they formed a border. It was their idea of an orderly way of decorating. There really is a restfulness about repetition provided it has a pleasing variety of spacing.

Many times there is much swing and rhythm to a pattern

brought about by the way in which the motif recurs. There are a number of ways to arrive at good repetition. This is the way the accompanying illustrations were developed:

Each student started with a square, and by construction added area enough to make a dynamic rectangle. These boxes were piled one on top of another, but reversing from side to side the square and remaining part. Within the square was made a flower form. The rest of the rectangle could be used for stem and leaves: one of each, or several as the student desired or needed to make a good pattern in the arrangement of dark and light. So we obtained a zigzag of flowers on both edges of the band, with leaves and stems filling the alternate spaces.

We planned these patterns to make an upright border which could be used for a ribbon design. We thought about the edges of the border, too, for often there is a stitch woven on the edge, although many ribbons have a plain finish.

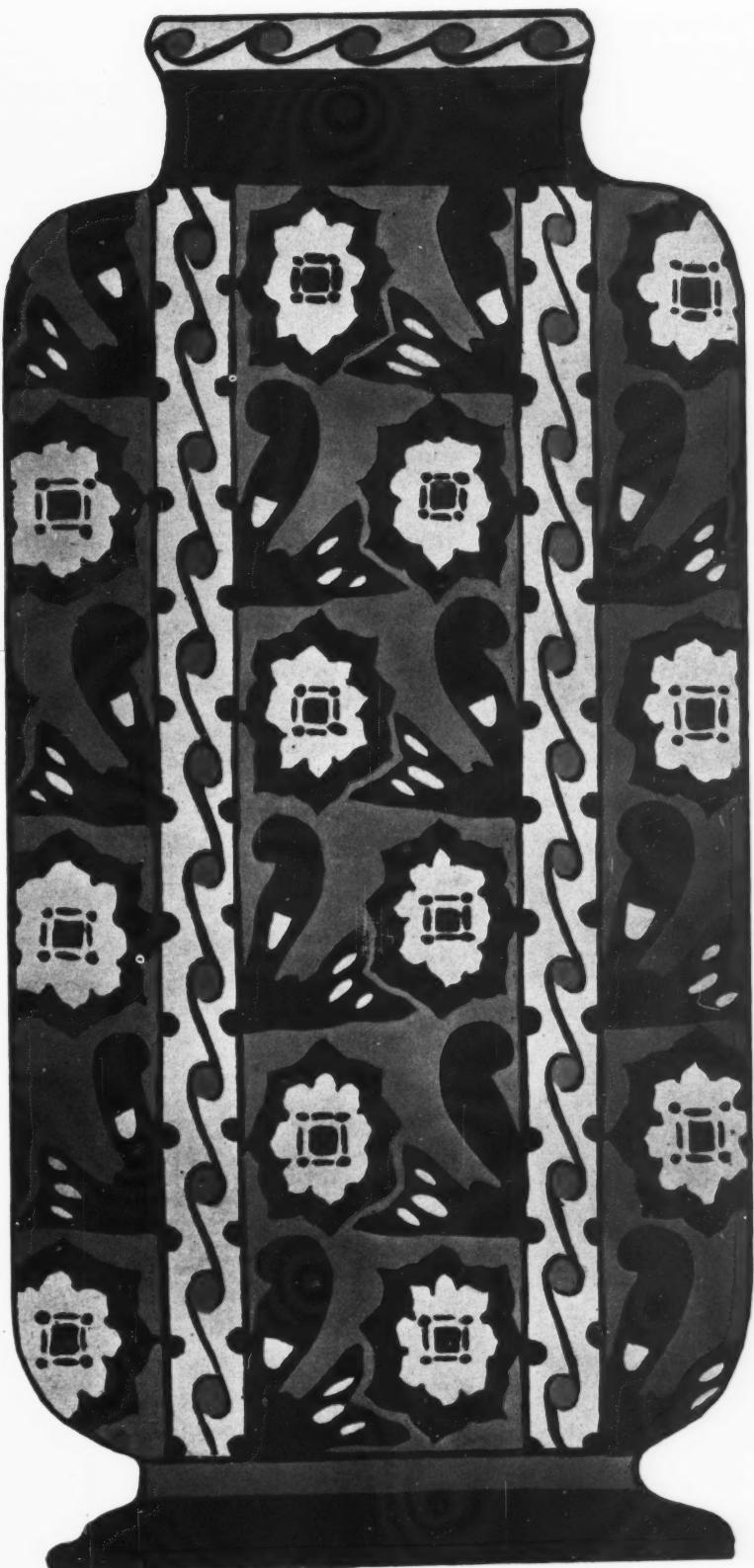
Several of these upright border patterns have been applied to vase forms as shown in the illustrations. Some of the patterns that look just as well laying horizontally are represented as on a big bowl.

Be it but a border, let's make it the best we can!



FRITTS

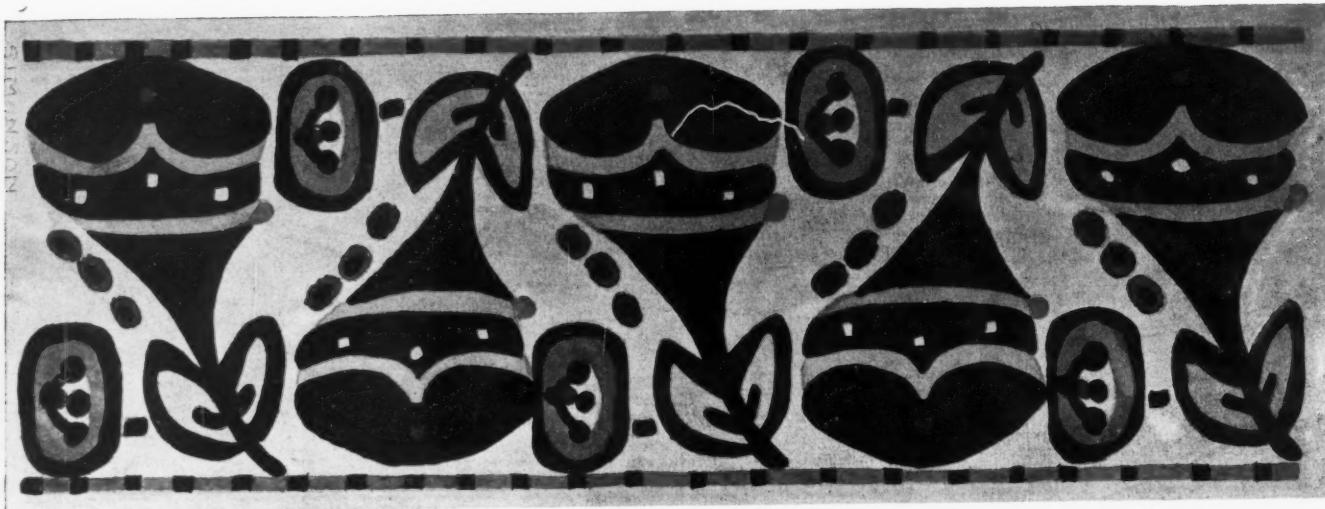
BORDERS—FAWCETT SCHOOL OF INDUSTRIAL ART



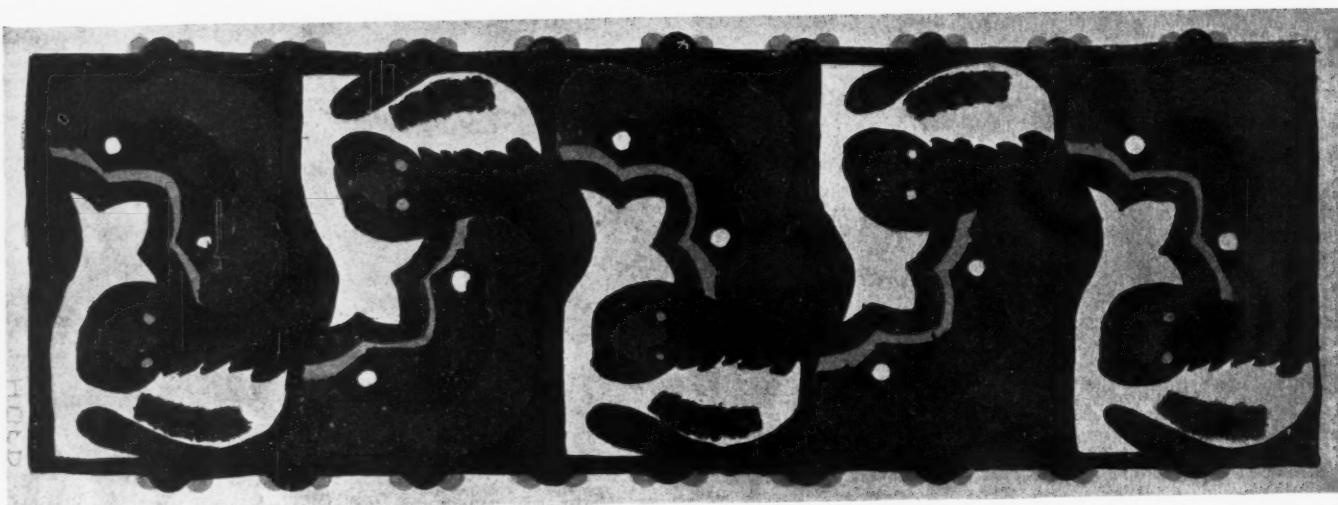
VASE—BLUMENSTEIN

FAWCETT SCHOOL OF INDUSTRIAL ARTS

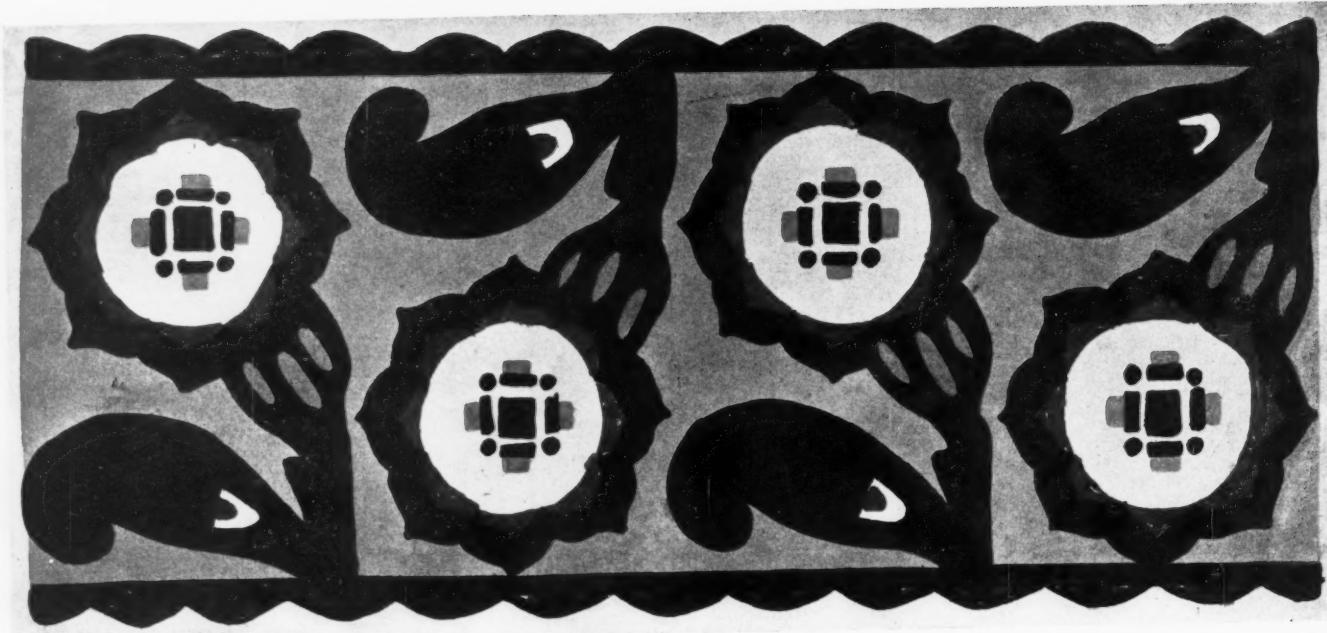
KERAMIC STUDIO



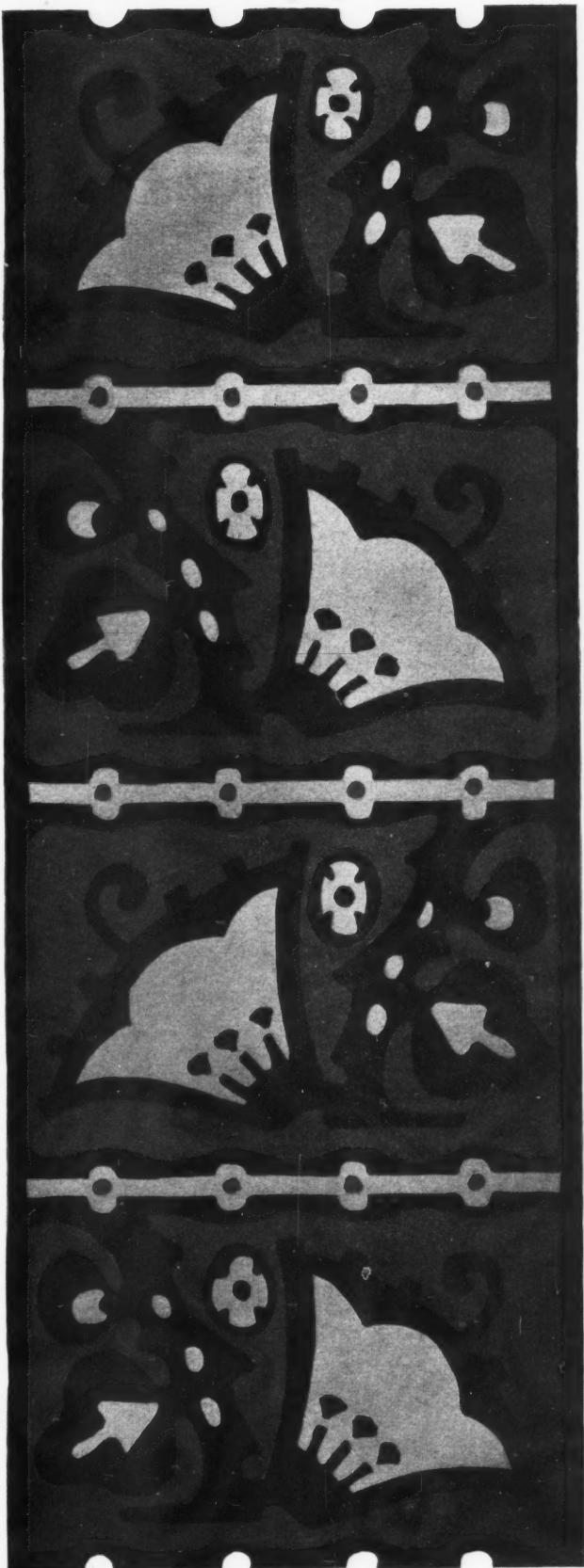
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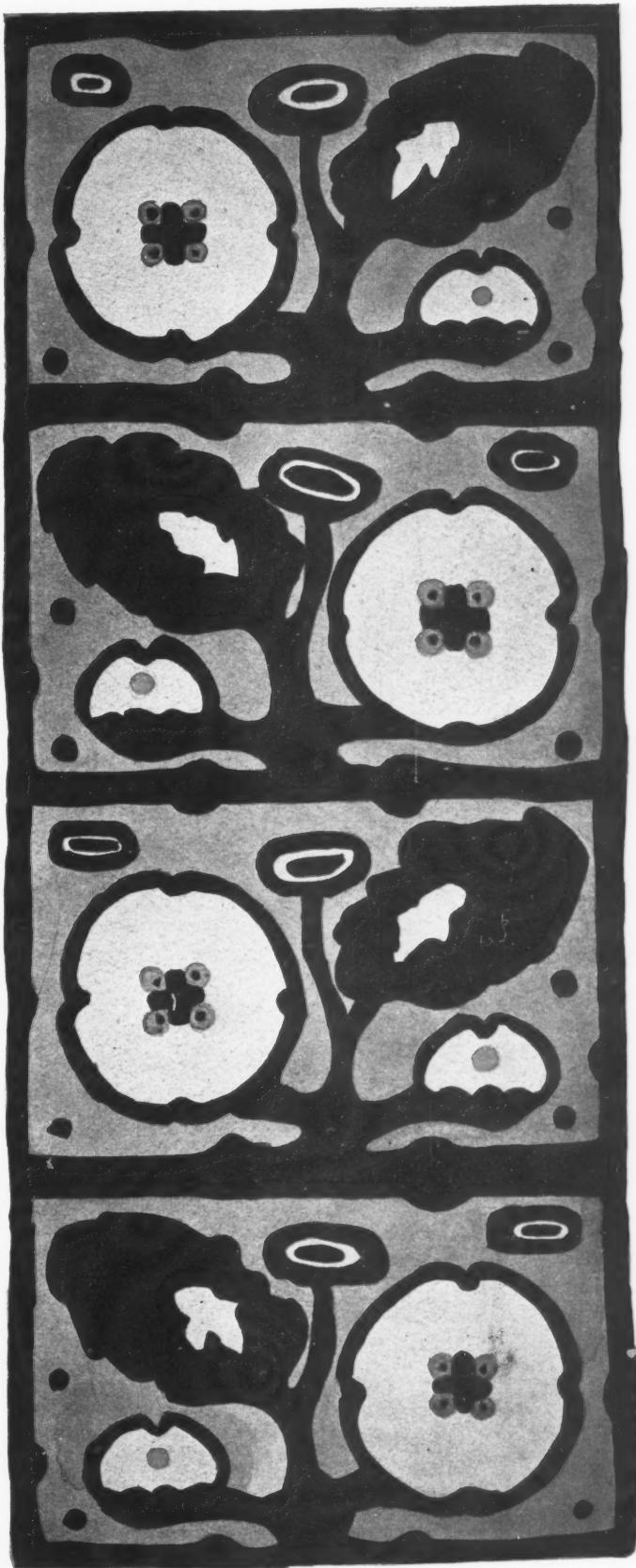
HOLD



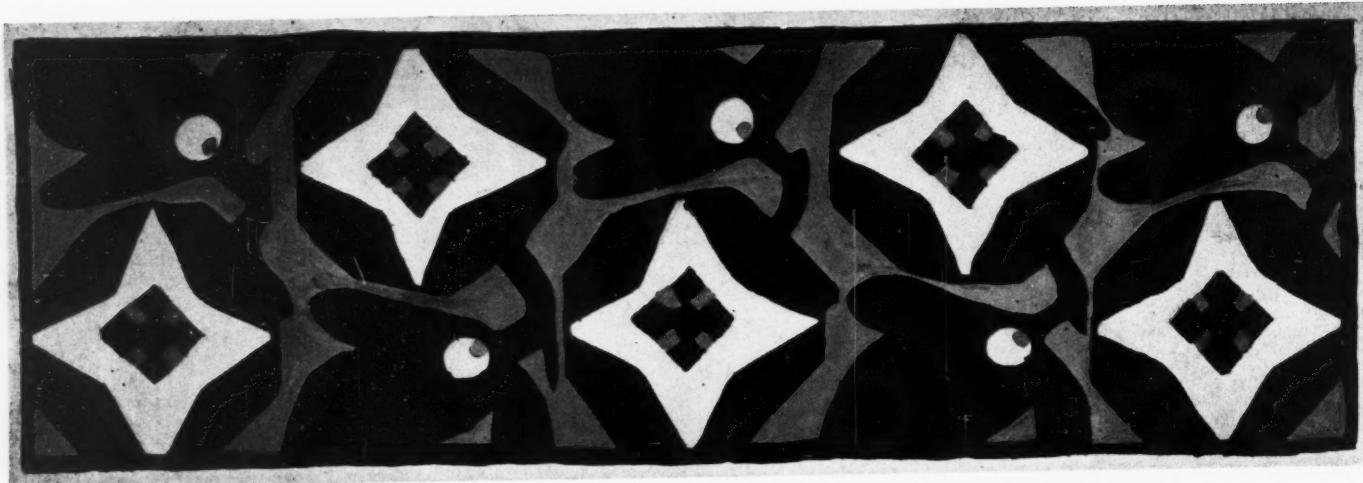
BLUMENSTEIN
BORDERS—FAWCETT SCHOOL OF INDUSTRIAL ARTS



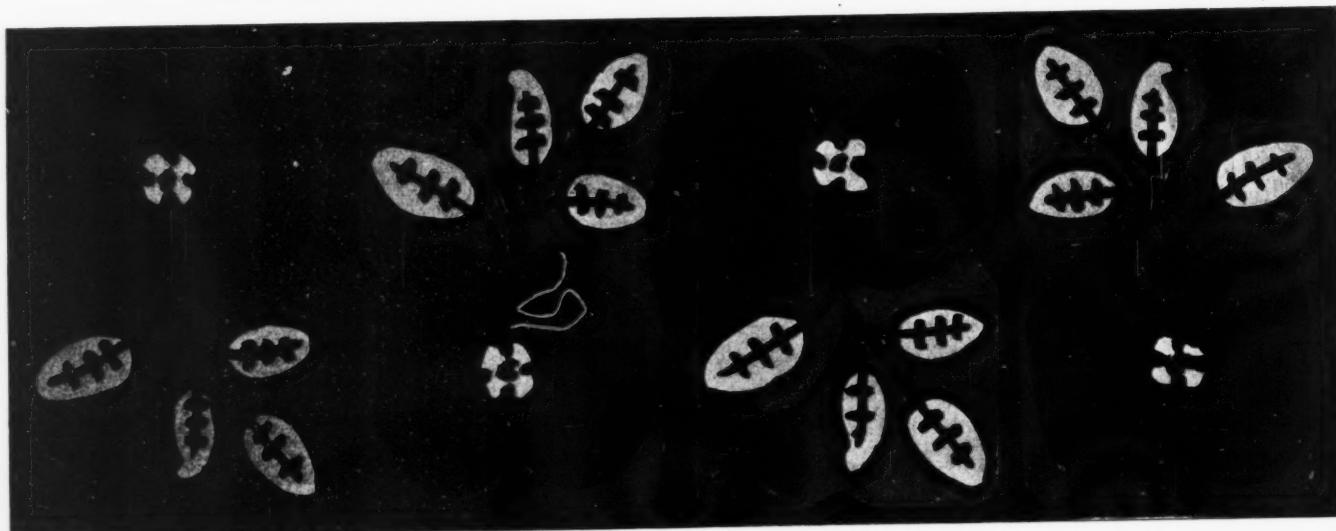
FLORENCE B. TAYLOR



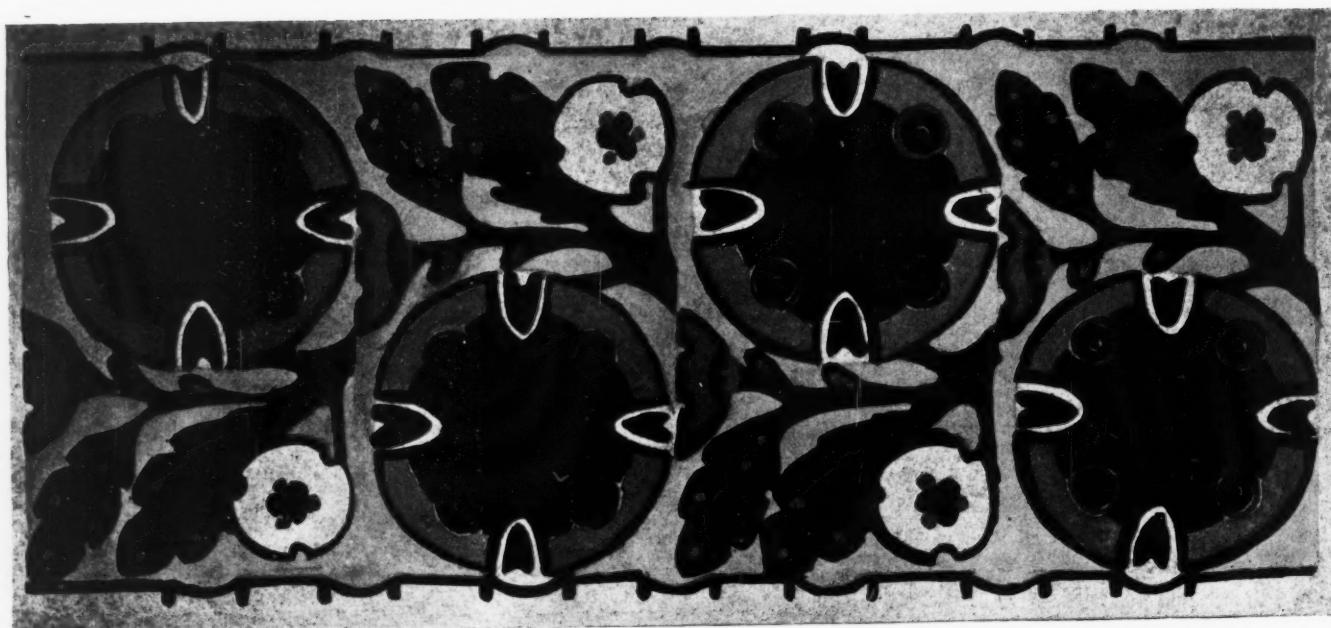
ZUCKER



NEATHER SWINDELLS



COVINO



WARD

BORDERS—FAWCETT SCHOOL OF INDUSTRIAL ARTS



BOWL AND PITCHER IN DUSTED COLOR—ALBERT W. HECKMAN



WALTER K. TITZE

Color scheme—Night Blue, Yale Blue, Egyptian Blue, Arabian Blue



CECELIA SMITH

Cup Deep Satsuma with Lavender bands and handle. Medallion Chinese Blue. Stems and leaf Celtic Green. Flower Orange with Citron bands. Form in leaf, ring below flower and rectangular spot below medallion Lavender. Other spots Orange.



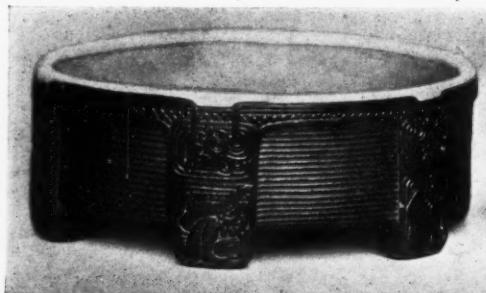
CUP—CECELIA SMITH



BON BON

Elise Johann

Design in black on white. Centers of flowers and three spots Egyptian Blue. Petals around center shade from crimson to scarlet to orange. Long petals are Wistaria, also lines in leaves and bands around base of bon bon.



CARVED PORCELAIN BOWL

Peruvian Serpent Motif

ADELAIDE ALSOP ROBINEAU

Purchased by the Metropolitan Museum of Arts, New York

METROPOLITAN MUSEUM OF ART

Announcements at the Metropolitan Museum include one statement of particular interest to lovers of modern craftsmanship.

Mr. Edward C. Moore, Jr., has given the museum the sum of \$10,000 for the purchase of modern American and European decorative art. Mr. Moore holds forth the promise of giving a similar sum annually for this purpose until the sum of \$50,000 is reached.

Readers of Keramic Studio who are old friends of the editor, Adelaide Alsop Robineau, will be interested to know that four of her porcelains have already been purchased by the Metropolitan Museum for the opening of the exhibit of modern craftsmanship in February.

Mr. Joseph Breck is the Curator of this new department and has already secured several very interesting examples of the work of prominent French potters.



Fig. 1 PEARL GRIFFITH

DESIGNING THE FANTASTIC TEXTILE

Ruth Johnson

IN order to develop or exercise the imagination and to test one's creative ability we might try the problem of designing for some fantastic material, such as that used in stage decoration and costuming, or for hangings in some unusual place.

It ought not to be difficult to visualize a cretonne for a child's room which has as inspiration for its design some fairy story character or incident associated with a child's imaginative thought and beliefs. Also the imagination ought to respond at once, both in form and in color, to the task of designing hangings for a tea-room or studio. If any of us are fortunate enough to have a house, or even one room, which we can fit up as a studio



Fig. 2 RUTH SIDNEY

and work-shop or as a sun-parlor, a den, or more extensively still as a gift shop or tea-room, we can feel at once the great possibilities for self expression and pleasure in the designing and arranging of the materials. Perhaps more tangible things such as painted furniture and rag rugs, or wicker furniture and flowers or pottery or brasses, would more easily give the keynote for the spirit in the textiles. But sometimes one blue plate, or the owner's love for it, is all that is necessary to give the starting point for the imagination.

It might be impossible to make all this material by hand, and it would at least be improbable that a manufacturing concern would make it up for us, but all these difficulties and discouragements should not deprive us of our excursion to imagination's shore.



Fig. 3 KATHERINE WETTLING

DESIGN CLASS OF SYRACUSE UNIVERSITY

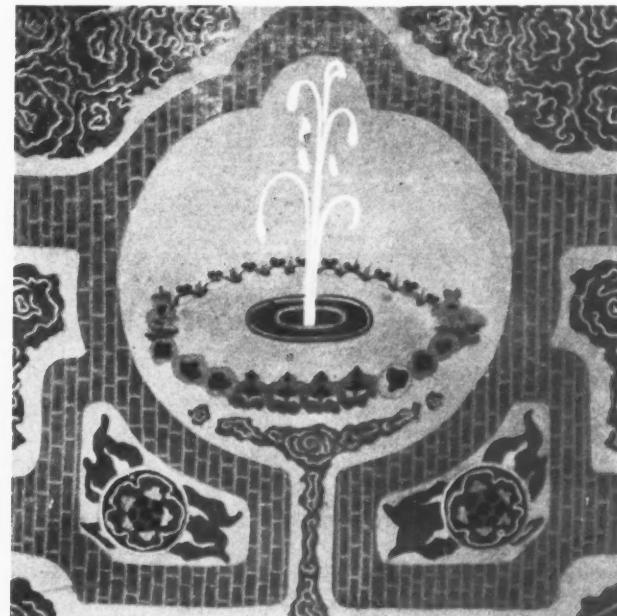


Fig. 4 RUTH DEWEY



Fig. 5 RHODA ROBBINS

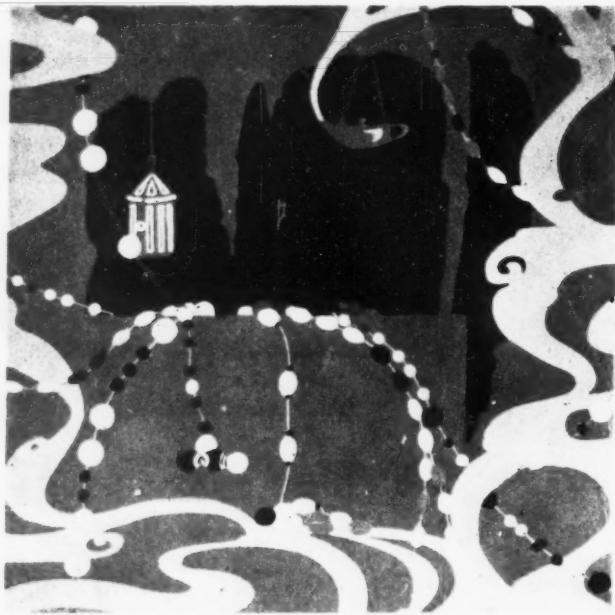


Fig. 6 HELENE SMITH

We will keep our efforts as practical as possible by observing the limitations of the fifteen inch roller and the eight or nine color press. We can also work out the first design on the cloth itself and hang it in its place, to test its sincerity and appropriateness of design. By working out four repeats of the fifteen inch square in charcoal or brush drawing and then finishing one of them carefully in color we will get the technical process of designing as well as this invigorating experience in the creative field.

It might be helpful as well as interesting to examine some of the ideas of others who have tried this problem. These materials were not definitely nor arbitrarily designed for certain uses, but one can see through them what the designer had in mind for them. There is one of a fantastic "Wood Scene" by Carlton

Atherton Fig. 11 which could be used as a stage drop for dancing or pantomime. It represents a brook with trees and rocks, a swan, peacock, deer and jumping goldfish, all in a brilliant harmony of color. Others are the "Dutch Dooryard" by Ruth Page, Fig. 9, for a tea room or child's room. There are groups of houses with foliage and flowers, three figures, white geese and a tulip bed. One for a studio or tea room by Rhoda Robbins shows a "Tropical Scene" Fig. 5, with flamingoes, water plants and fantastic trees. Two which would be suitable for a child's room are "Ali Baba's Treasure Cave" by Helene Smith, Fig. 6, and "The Mermaid's Castle," by Myra Ballantyne, Fig. 10. They are beautiful in color and ingenious in the repeated pattern. The "Old Fashioned Garden" by Dorothy Reed, Fig. 7 and "Springtime" by Mabel Decker, Fig. 8 show that a naturalistic idea may be worked out in a repeat and treated decoratively as an allover pattern on fabric.



Fig. 7 DOROTHY REED



Fig. 8 MABEL DECKER

Another studio or stage piece is the Fairy Castle by Ruth Sydney, Fig. 2, which is fantastic water, waves, tree, flowers and bird, with a charming mysterious castle on the distant shore. Patterns suitable for an informal living room or den were designed by Pearl Griffith and Ruth Dewey. The first Fig. 1, is "The Little Red Cottage" with trees which grow in a tub and the second Fig. 4 is the "Formal Garden" with brick paths, a fountain and symmetrical flower beds. One other successful "Garden" pattern was done by Catherine Wetting, Fig. 4, which showed a path and gate with old fashioned flowers and attractive cloud forms. Others were called "Robin Hood," "Rip Van Winkle," and "King Arthur's Court."

All of these themes might be used again and again, as no two people would interpret them in the same way. And even the first attempts would be changed in a second, and more familiar rendering.



Fig. 9 RUTH PAGE



Fig. 10 MYRA BALLANTYNE

DESIGN CLASS OF SYRACUSE UNIVERSITY

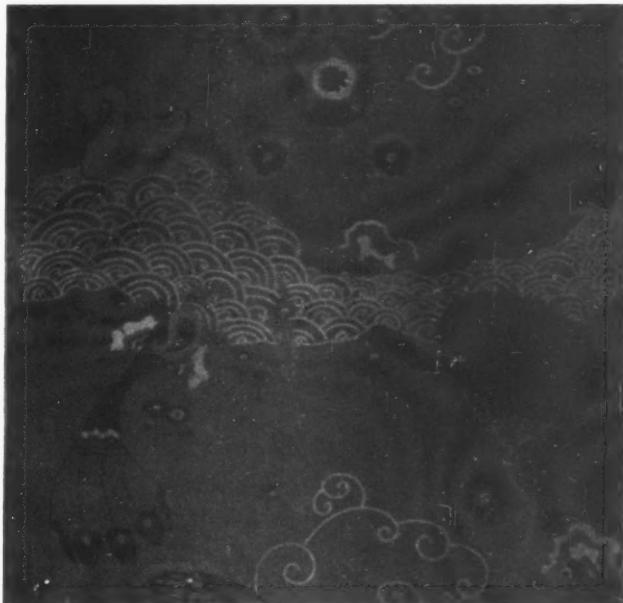


Fig. 11 CARLTON ATHERTON

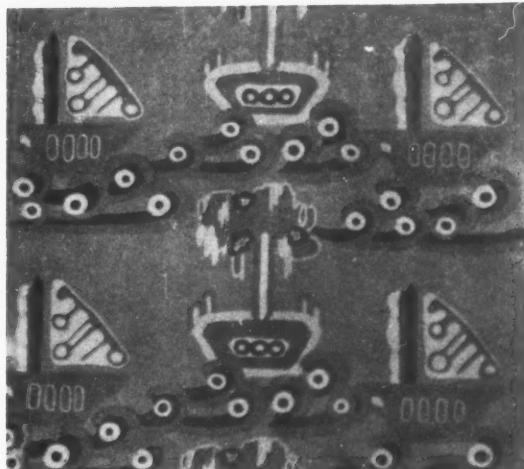


Fig. 12 ABBIE HARPER

ANSWERS TO CORRESPONDENTS

S. M. M.—What black outline can be used with lustres so they will be fired in one firing?

What effect would Liquid Bright Gold have if mixed with Roman Gold and is turpentine or lavender used?

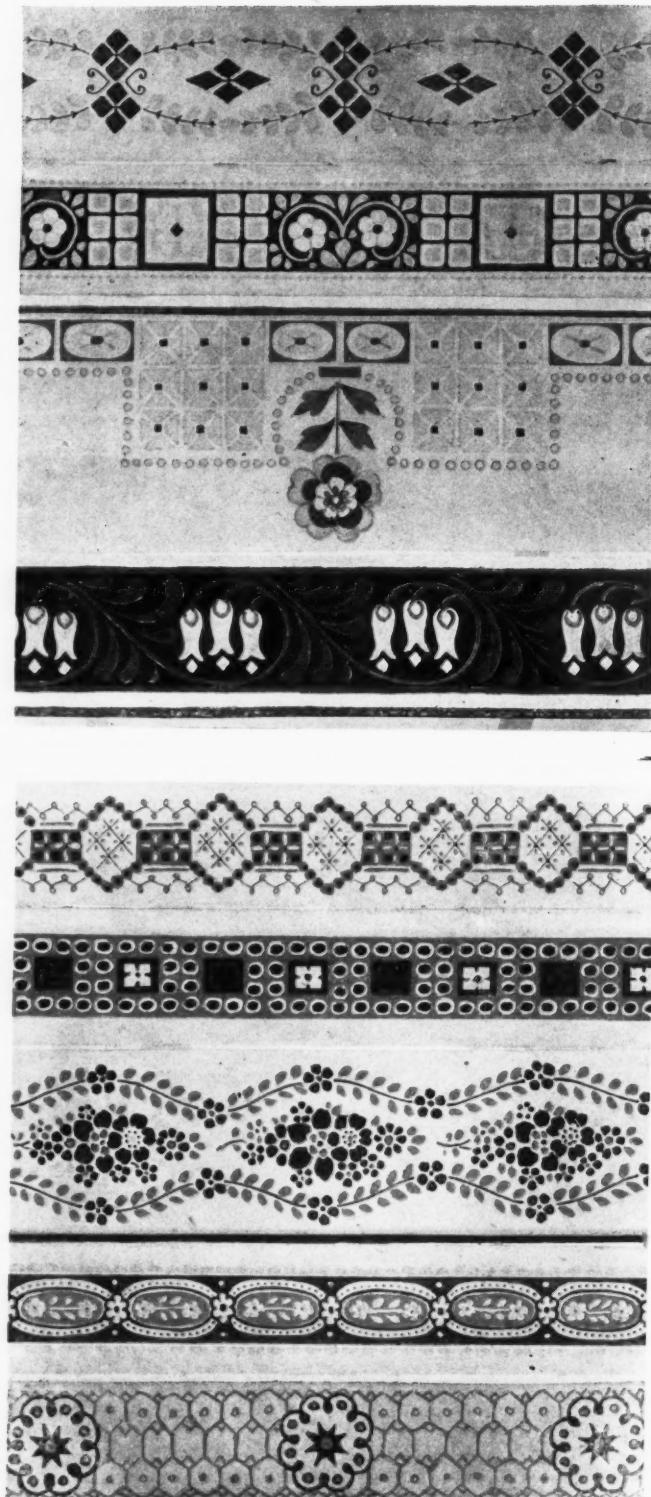
If the black outlining is thoroughly dried before the lustres are applied and care is taken not to let the lustre run over the outlines, both can be put on in one firing, but it is always safer to do the outlining in a separate firing.

If you wish to combine Liquid Bright Gold with Roman Gold, to save expense, the Liquid Bright Gold should be applied first and fired and the Roman Gold applied in a second fire. Turpentine is used with Roman Gold but must not touch Bright Gold or lustre.



VASE—ANNA MOSLE

Entire vase to be dusted in Soft Grey or Dark Cream. Design dusted in second fire. Black portions Violet and Grey, background a light cool green.



Numbers (from top) 1, 2, 3, 4, 5, 6, 7, 8, 9

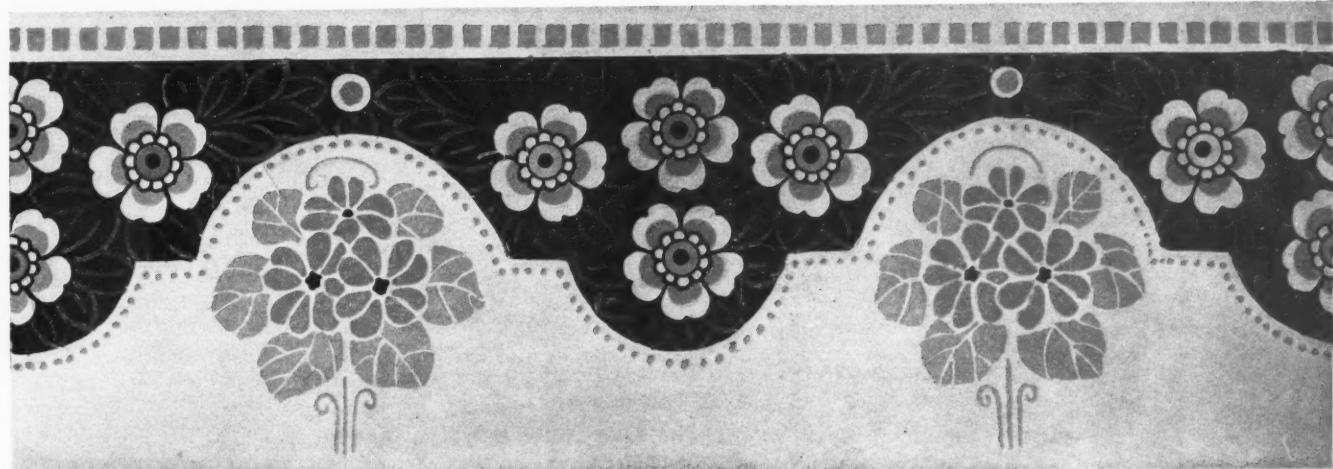
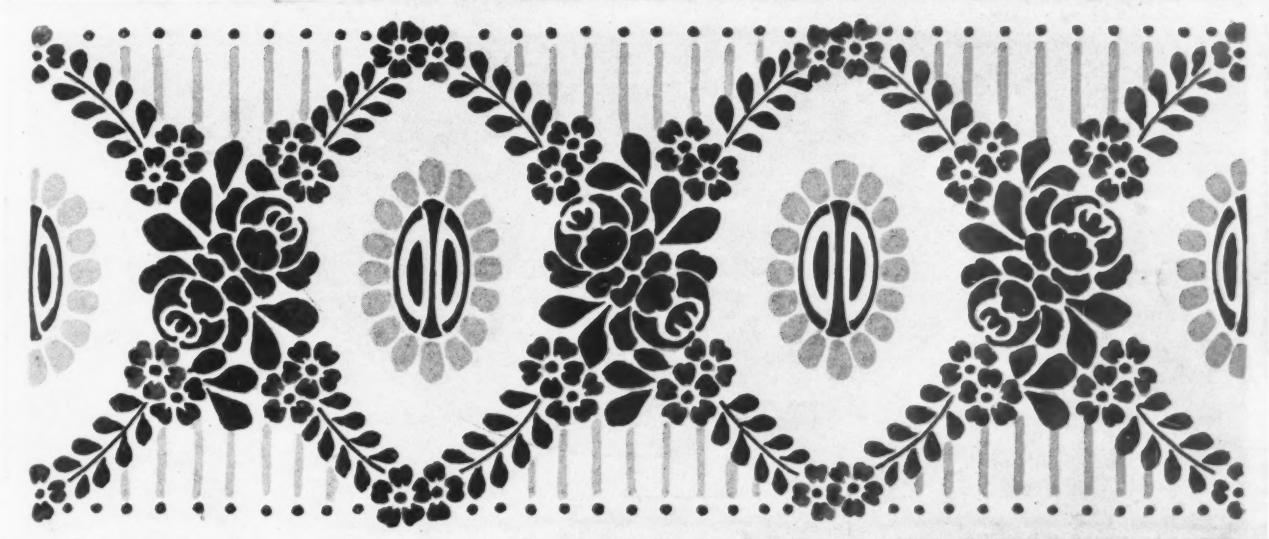
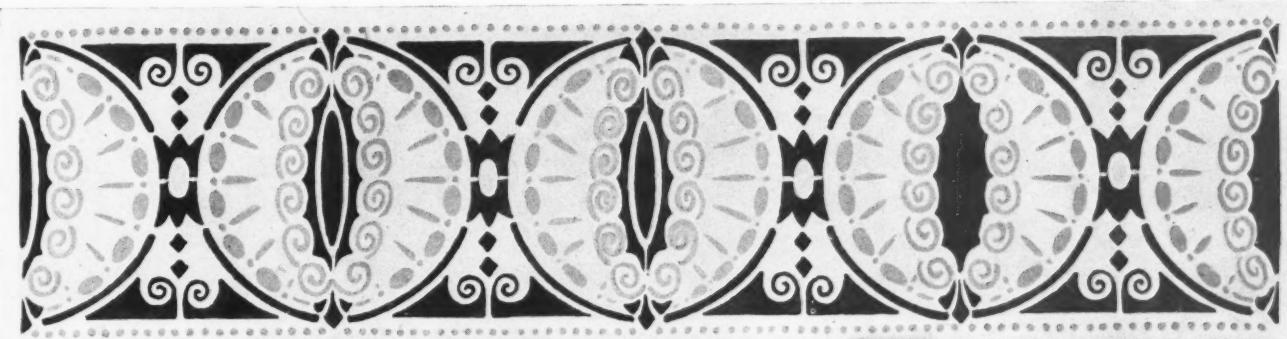
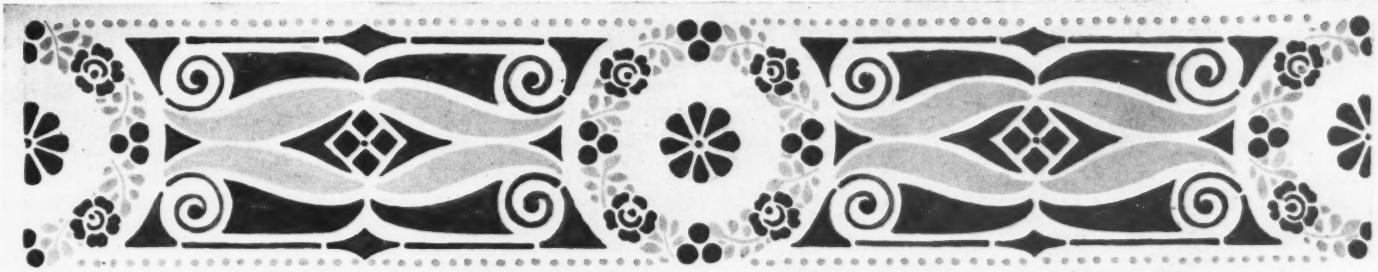
BORDERS IN GOLD AND ENAMELS—J. LUNKENBEIN

No. 1—Square forms in Night Blue enamel, diamond shape forms Egyptian Blue, fine lines in Gold, leaves in Celtic Green.

No. 2—Background, Gold. Flowers, Orange Red; leaves and stems, Amethyst. Small squares, Wistaria; large squares, Amethyst with Orange Red center.

No. 3—Maltese crosses, Egyptian Blue with Lilac centers. Row of dots, Celtic Green. Flowers in ovals, Citron Yellow

(Continued on page 176)



Numbers (from top) 10, 11, 12, 13

BORDERS IN GOLD AND ENAMELS—JOHN LUNKENBEIN

(Treatments page 177)

(Continued from page 174)

with Orange centers and outer square, Lilac. Large flower should be simplified, center, Citron, inner row of petals, Orange, outer row, Lilac. Stems and leaves and band at top, Chinese Blue.

No. 4—Dusted Mode background. Leaves and stems in Celtic Green. Flowers, Citron with Goldenrod spots.

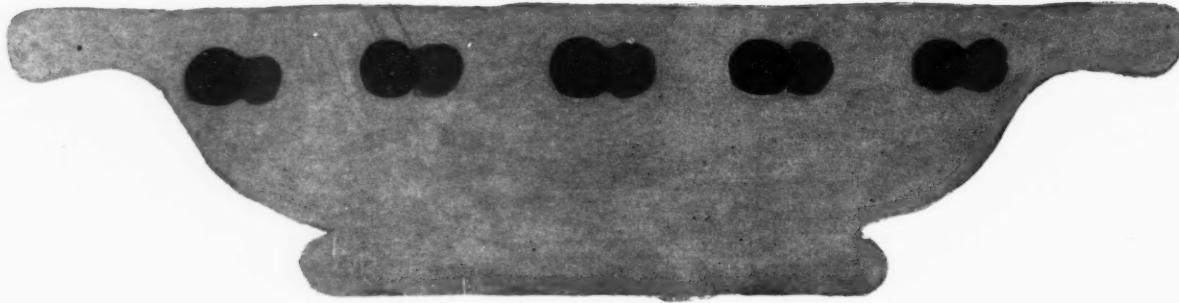
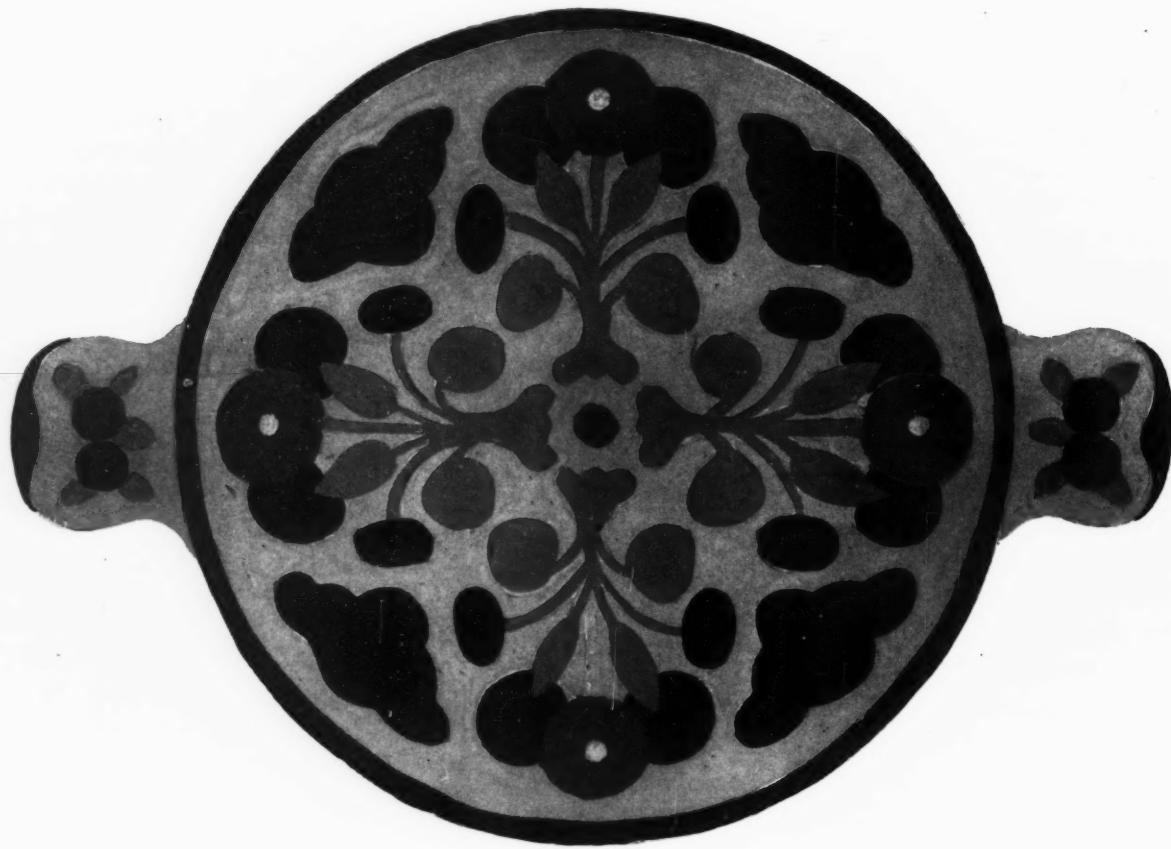
No. 5—Lines in Silver. Light grey portions, Arabian Blue; dark grey portions, Deep Turquoise.

No. 6—Dusted Olive Green band. White enamel for white portions, Night Blue for dark portions. Dark flower in square, and center of white flower, Mulberry.

No. 7—Flowers in two or three shades of Turquoise. Stems and leaves, Leaf Green. Centers and stamens, Orange.

No. 8—Dusted Dark Blue edges, dusted Turquoise ovals. White enamel design to give a cameo effect.

No. 9—Tracery border in Silver on Yellow Lustre. Flower, Gold, with Orange spots.



TERRA COTTA OR BUFF POTTERY BOWL

Decoration in underglaze color or slip or decorated overglaze in enamels.

BORDERS IN GOLD AND ENAMELS (page 175)

John Lunkenheim

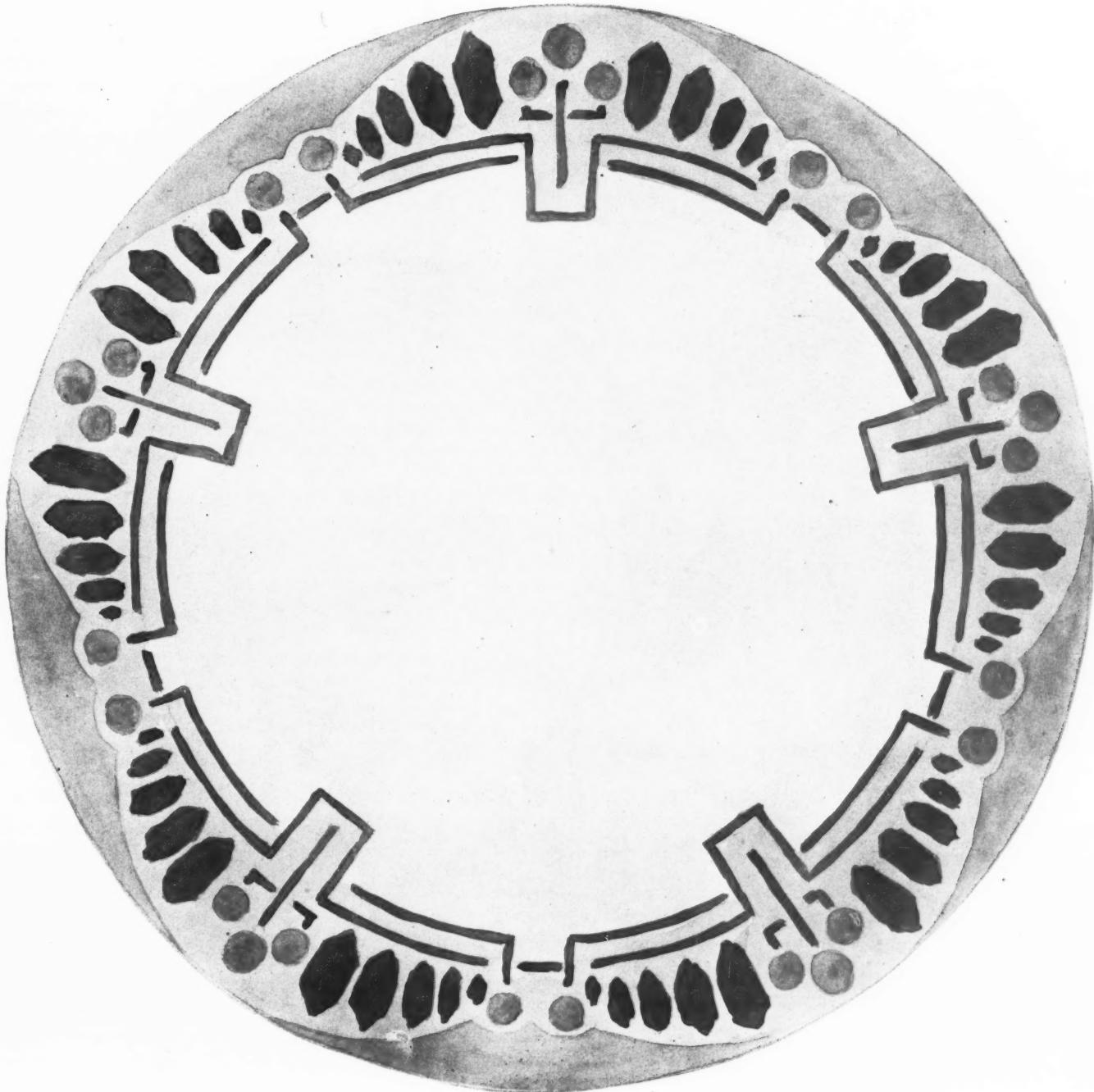
No. 10—Wreath of Wistaria. Flowers, Lotus Yellow with centers of Amethyst. Buds, Citron Yellow. Center flower, Citron with Wistaria center. Lines of dots, Wistaria. Dark part in balance of design is Gold. Grey forms, Wistaria. Square flower, Lotus.

No. 11—Black portions, Gold. Grey portions, Warmest Pink.

No. 12—Flowers in Warmest Pink and Wistaria. Leaves

and stems, Chinese Blue. Centers of flowers and rows of dots, Amethyst. Center ornament: black portions in Amethyst with two half circles in Chinese Blue. Grey spots and lines, Wistaria.

No. 13—Black portion, Bronze with Gold tracery, or Gold with Silver tracery. Flower cluster below the gold: flowers, Lilac with Deep Turquoise centers. Leaves and stems and band of square dots, Celtic Green. Row of dots in Gold. Flowers on gold ground from center out are Lilac, Celtic Green, dots of Silver.



PLATE—EMMA ARMSTRONG ERVIN

Border dusted Satsuma with Violet panels. Leaves and stems in Celtic Green enamel. Berries in Warmest Pink.

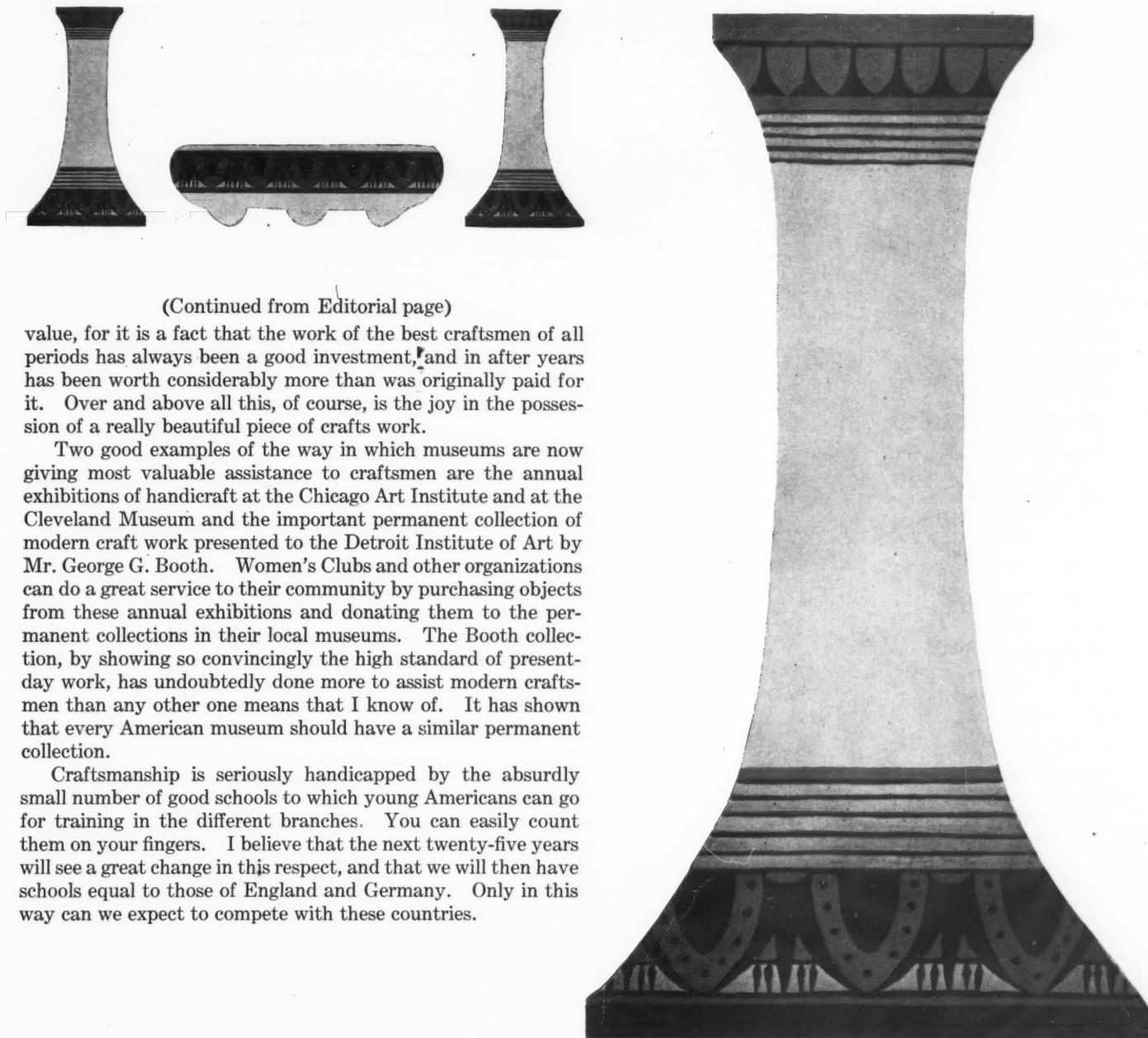


LUNCH SET—L. L. MILLER

Outline design in Black or mixture of Black and Pompadour Red.

Second Fire—Tint plate in Ivory Yellow and background around design in Neutral Yellow or Satsuma. Paint flowers

in shades of red, orange and yellow, using Egg Yellow and Carnation Red to get the various shades. Paint leaves in a greyed Green and the bands in Gold.

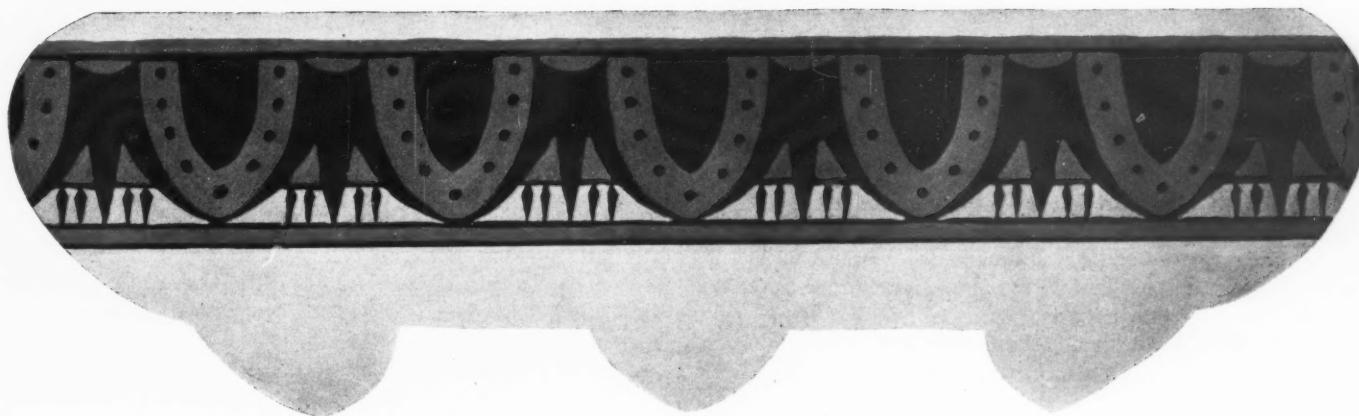


(Continued from Editorial page)

value, for it is a fact that the work of the best craftsmen of all periods has always been a good investment, and in after years has been worth considerably more than was originally paid for it. Over and above all this, of course, is the joy in the possession of a really beautiful piece of crafts work.

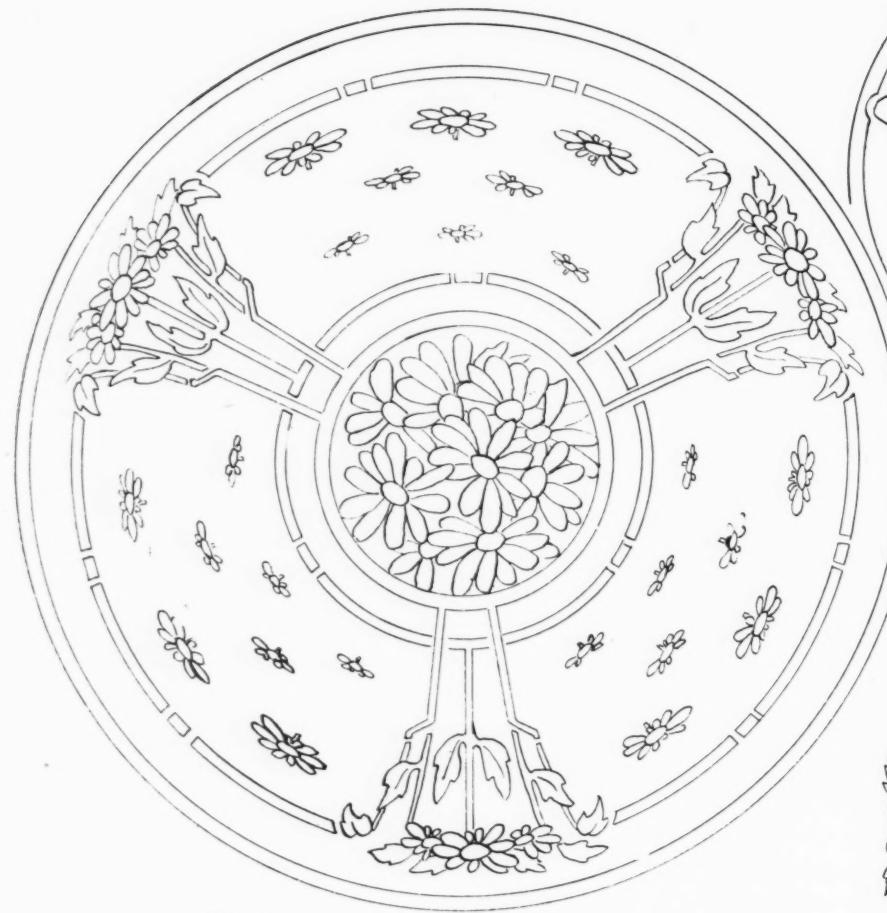
Two good examples of the way in which museums are now giving most valuable assistance to craftsmen are the annual exhibitions of handicraft at the Chicago Art Institute and at the Cleveland Museum and the important permanent collection of modern craft work presented to the Detroit Institute of Art by Mr. George G. Booth. Women's Clubs and other organizations can do a great service to their community by purchasing objects from these annual exhibitions and donating them to the permanent collections in their local museums. The Booth collection, by showing so convincingly the high standard of present-day work, has undoubtedly done more to assist modern craftsmen than any other one means that I know of. It has shown that every American museum should have a similar permanent collection.

Craftsmanship is seriously handicapped by the absurdly small number of good schools to which young Americans can go for training in the different branches. You can easily count them on your fingers. I believe that the next twenty-five years will see a great change in this respect, and that we will then have schools equal to those of England and Germany. Only in this way can we expect to compete with these countries.



BOWL AND CANDLE STICK—OPAL LE MASTER

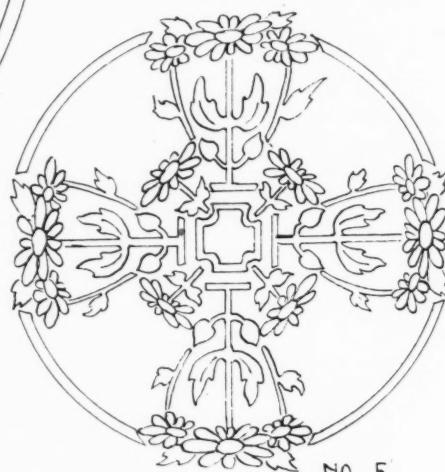
Bowl and candlesticks dusted Satsuma. Design in Red Bronze, Gold and Black or dust Sedji color and make the design in darker Green, Blue and Black or paint the pieces in lustre and the designs different colored golds, silver and Black.



NO 3



NO. 4.



NO 5

DESIGNS IN ENAMELS—MRS. HANNEMAN

Designs in Enamels

Mrs. Hanneman

NO. 3—Cup and Saucer design. Petals on center daisies, Citron; Goldenrod petals on others; centers, Lilac with the Citron, Wistaria with the Goldenrod. Leaves and stems, Leaf Green. Edge, Goldenrod; inner line, Wistaria with Lilac spots. Center, circles Leaf Green; inner circle and outer one Citron with Leaf Green spots.

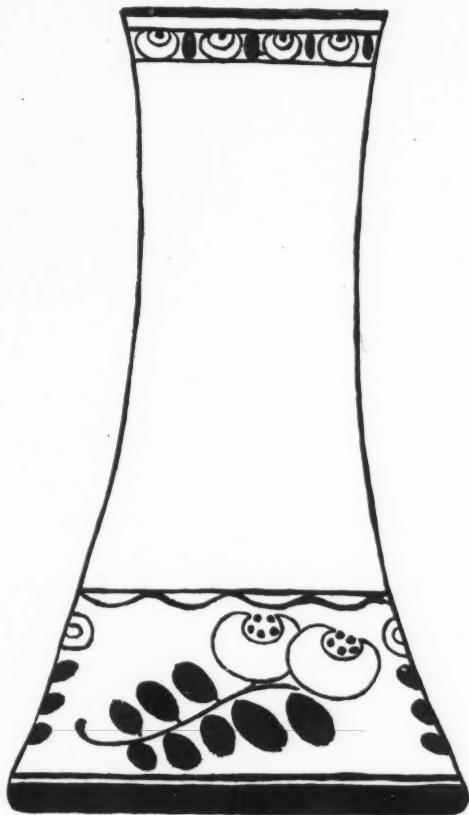
No. 4—Box Top in dusted Apple Green.

No. 5—Plate, center to be used with same border as cup and saucer.

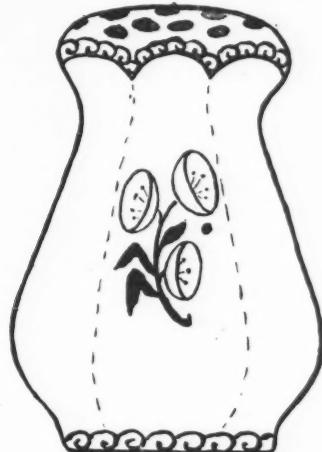


OTHER TREATMENTS

No. 3—Flowers Lotus Yellow. Centers Wistaria. Leaves and stems Celtic Green. No. 4—Celtic Green, Egyptian Blue and Lavender. No. 5—Flowers Scarlet with Black centers, leaves and stems.



SMALL VASE—NELLIE HAGAN



1

BELLEEK SHAKERS—NELLIE HAGAN

1 Outside of flower Wisteria. Center Yellow. Stem and leaves Dark Blue enamel or Green Gold. Top and border at base Gold.

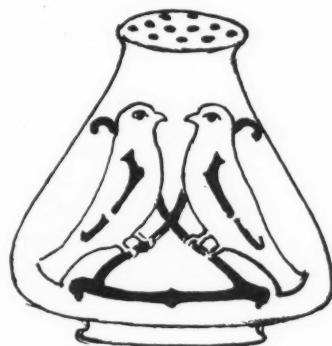
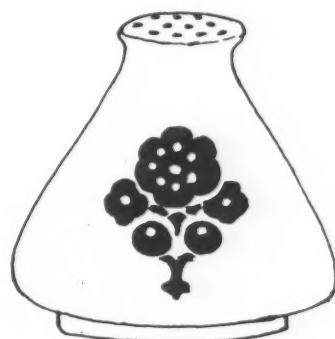
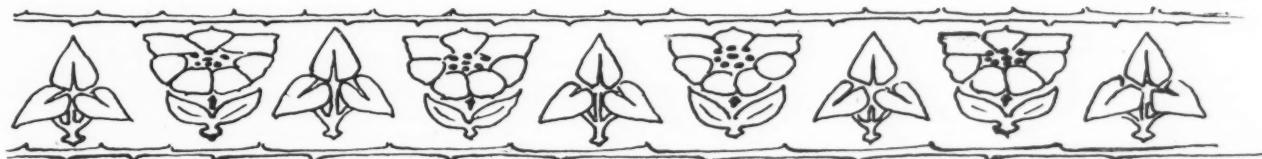
2 Berries Scarlet with black tips. Leaves and stem Green. Flower pot Dark Blue with dots of Scarlet. Top and base Green Gold.



SMALL VASE

Nellie Hagan

Outline design with Roman Gold. Flowers Pink and Lavender. Leaves Black. Wavy line and flower centers Green. Background of border Ivory. If design is outlined in black instead of gold paint leaves Gold or Moss Green.

Goldenrod, Celtic Green and
Lilac enamels.Flower Egyptian Blue. Leaves and
stamens Antwerp Blue.Lotus Yellow and Lavender
enamels.

SHAKERS AND BORDER—HENRIETTA BARCLAY PAIST

Flowers Scarlet. Stamens and stems Amethyst. Leaves Yale Blue.

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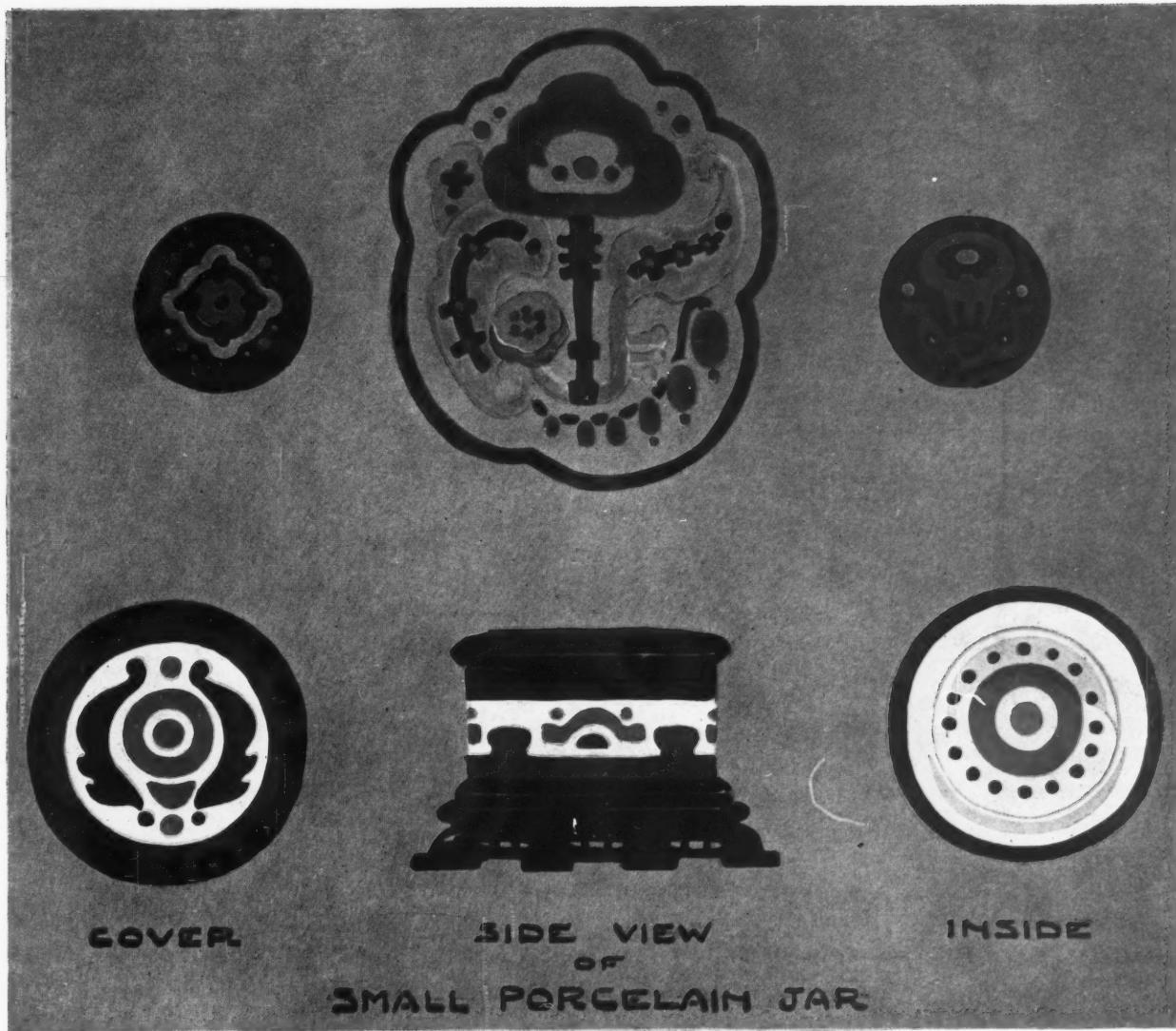
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